

"Quality Street," "The Silver Fox," "Twin Beds" At Theaters This Week

How "Twin Beds" Gets Laughs From Audience

This is the sort of dialogue that brings forth the laughter and makes "Twin Beds" which will be the attraction at the New National Theater all next week, the most successful play of its character on the American stage.

It is a bit of conversation that takes place between Mrs. Harry Hawkins, who, with her husband, form the pivot of the play action, and Signora Monti, whose husband allows his affections to run riot.

Signora: "My dear, I'm so high in the air that I'd think most anything of anybody. You know, it's a funny thing, but I've never had one day's luck since I've had these twin beds. There's no use talking, but there's something about sleeping in his own bed that makes a man feel entirely too independent. Of course, all my troubles did not come out of those twin beds, most of it started with a loving cup. Whatever you do, don't let your husband get to handing out loving cups—unless you are with him."

Blanche: "He's handing out one to me."

Signora: "You have my sympathy."

Blanche: "I like my husband to do things like that; I urge him to go out. I think a man has more respect for a woman if she don't hold him with too tight a rein."

Signora: "Men respect their mothers, dear, but they don't stay at home with their mothers. Of course, it isn't the cup that matters, it's the drinking."

Blanche: "My Harry never drinks."

Signora: "Any man who presents

a loving cup has to take a drink to give him the courage; then he has to buy a drink for the good-for-nothing that bought him the drink to give him the courage, and that gives him the courage to buy the drink that gives him the courage to stay out all night. My angel-face has been bringing home a bigger load of courage every night, and now he has the courage not to bring it home till morning. You know what that means? Men don't stay up all night telling their troubles to men—they can do that in the daytime. Monti only starts his jollification at the club where he goes after that that's what I want to know."

Signora: "You don't think it's another—that is—"

Signora: "Another woman? Why not?"

Blanche: "Oh, how dreadful!"

Signora: "Just you wait until that good husband of yours comes home some night so full of old Scotch that he sounds like a bagpipe, and see what you think. How will you know what sort of women have been trying to tempt him?"

Blanche: "There are no women in my Harry's club."

Signora: "On the way home—on the way home, my dear; he's got to get home, hasn't he? Did you ever see a woman if she don't hold him with too tight a rein."

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SHUBERT-BELASCO "The Silver Fox"

William Faversham and Lee Shubert will present Cosmo Hamilton's latest play, "The Silver Fox," at the Shubert-Belasco Theater this week, beginning tomorrow, Monday, evening with matinees on Wednesday and Saturday. This new play by the author of "Scandal," and "The Blindness of Virtue," was staged by Mr. Faversham while he has been on tour in the company. The important members of the cast who appear in "The Silver Fox" are Lawrence Grossmith, Claude King, Dorothy Cummings, and Flora Sheffeld. Lawrence Grossmith's last appearance here was in "Too Many Husbands." Claude King will be recalled on account of his singularly fine performance with Ethel Barrymore in "Deceit." Dorothy Cummings is a young Australian actress, who came to this country with Cyril Maude, and Flora Sheffeld is a young actress who was seen in New York in the winter in "Three Live Ghosts." The locale of "The Silver Fox" is England of the present time. The play gains its title from the fact that a beautiful and charming woman, wedded to a poor of a husband and one who is incapable of pleasing her, is much away in expeditions to the city—London being the locale of the story—and the husband has the humorous explanation that she is looking for silver fox skins and seems so hard to satisfy that the search takes many months. An intimate friend returns from abroad and this friend has long been in love with the man's wife, and this without really being aware of it. The wife has met a young sweetheating aviator and she manages to arrange matters so that the appearances are that she has been faithful to her husband, her purpose being to get a divorce. The friend is disgusted with the wife. Meanwhile the husband has entranced a young girl, who worships him. The wife gets a separation; the flapper marries the former husband. But the friend of the family, who has long loved the wife, now refuses to have anything to do with her because she thinks she had an affair with the aviator. It is finally disclosed to his satisfaction that the wife was faithful all the time and so there is an understanding between the two people who have loved each other for years; that all that the woman did was for his sake.

B. F. KEITH'S "Frisco"

Frisco, the American apache and creator of jazz, that subtle spell of dancing which has enthralled nearly the whole civilized world—Japan being the latest to succumb, will be the sensational stellar attraction at B. F. Keith's Theater next week, commencing at the matinee tomorrow. The famous comedian of the Barbary coast will be accompanied by sparkling Loretta McDermott, whose swift and graceful co-operation with Frisco have served to augment his fame and skill. Another gratifying member of the company will be Eddie Cox. The extra added attraction will be Mme. Doree's operatic songs, formed of the grand opera singer and reality, the roles and offer one of the most artistic rendering ever vouchsafed vaudeville. Moran and Mack, the Two Black Crows, will represent the other extreme of amusement and the corky drollery will be a black relief wherever they are placed in the passing bill. Next will come and Hendricks, in another personation of the famous character Archie, "in which chat and comment take their cues from the things heard and seen every day. Billy Frawley and Edna Louise have in "Seven A. M." something above the average to offer, owing to the fact that it is by Jack Lait, one of the most prolific and popular of nowadays authors. Others will be the Leightons, in comedy of animal intelligence; Lucas and Inez, in "An Art Classic"; "Topics of the Day," the kinograms and other regular house features.

Gayety Closes May 7

Manager Jarboe announces that the regular season for burlesque will close at the popular Ninth street playhouse Saturday night, May 7, with the "Sporting Widows," the attraction which is here this week. He also states that the box office record at the Gayety Theater this season shows the largest attendance of feminine patronage in the history of the house.

NATIONAL "Twin Beds"

That life in a crowded apartment house is a fertile field for farce complications, having not only the melancholy charm of familiarity to many sufferers who are forced to live it, but the exciting appeal of continuous and unexpected happenings to those who live it with a sense of humor, and those who look on, has been established to the final word by Salisbury Field and Margaret Mayo with their delicious farce "Twin Beds," which Clay Lambert by arrangement with Selwyn & Co. will send to the National Theater with an ideal company of comedians for its interpretation.

But "Twin Beds" has more than its inimitable amusing situations. These alone would probably have carried it to a rare degree of success by virtue of its novelty, the rapidity of its development and their uncommon naturalness. In addition to the above, it possesses the value, almost never found in farce, of characterizations, witty lines, and delicate feeling which pops out when it is least expected, and heightens the effect of the comedy.

Three couples live uncomfortably near each other in the crowded confines of a fashionable apartment house. They are brought together by the sociability of one of their number, a delectable bride, whose husband wants nothing so much as "peace and quiet in the home." Once they are immersed in this unwelcome neighborliness, they all make frantic efforts to escape it—each effort entailing the more, until a final catastrophic situation saves the day and sends the audience home still rocking with mirth.

The management have selected for the portrayal of "Twin Beds" an exceptional company, among whom are Mabelle Estelle, Virginia Fairfax, June Woodard, one of Europe's most Auguste Aramini, Godfrey Matthews, and William Weston.

POL'S

"Phoebe of Quality Street"

"Phoebe of Quality Street," a musical version of Sir James M. Barrie's romantic comedy, "Quality Street," will be presented by the Messrs. Shubert at Pol's Theater tomorrow night. It will be recalled that Maude Adams appeared in the dramatic original of this play with great success a few years ago.

Edward Delaney Dunn, who made the adaptation, is one of the foremost men in his particular profession, and this is said to be the best thing he has done. The score is the work of Walter Kollo, one of Europe's most distinguished composers, ranking according to continental critics, with Franz Lehár and Oscar Strauss in quality of his music. Dorothy Ward, one of England's most celebrated musical comedy prima donnas, has been brought to this country especially for the leading role. During the last several years Miss Ward has been playing "Phoebe" at the Gaiety Theater in London. Among the productions in which she has appeared in England with great success are "Havana," "The Waltz Dream," "The Cinema Star," "The Light Blues" and "Flying Colors."

Shawn Glenville, a prominent Irish comedian, who has played long engagements at the Abbey Theater in Dublin, as well as the principal London theaters, is another importation. "Quality Street" has always been regarded as one of the most popular of Barrie's plays, and the character of Phoebe, which Miss Adams acted here, and now portrayed by Miss Ward in the musical version, is considered one of the most winsome in the entire Barrie gallery. In keeping with the merits of the dramatic version, the Messrs. Shubert have given special attention to the supporting cast and to the staging of the musical adaptation. The story of the original play has been closely followed in the work of Mr. Dunn, and it is said that the interpolating of the musical numbers has not in the least marred the play.

Among those who are assisting Miss Ward and Mr. Glenville are Warren Proctor, Josephine Adair, Muriel Tindal, Mary McCord, Marie Pettes, Lucius W. Metz, and Joseph Tinsley.

STRAND "Listen, Sister, Listen."

Another all-star bill opens a seven-day showing at the Strand Theater, beginning today and continuing through Saturday next. The popular musical comedy stars and late featured artists of the "Gaieties of 1919" and the "Passing Show of 1920," Teddy Tappan and Helen Armstrong, presenting their latest conception, entitled "Listen, Sister, Listen," are the headline fun-makers of the vaudeville half of the program, with an extra added attraction offered in Clark's Hawaiiana, featuring "Liletta and her Hawaiian singers and musicians in a Scenic and Tropical Serenade."

Others on a list full of rich entertainment possibilities include, the Summers Duo, in "Sensational Frolics in Midair," Charles Gibbs, whose equal as a "Musical Mimic" has yet to be found, and as the final touch to a perfectly balanced bill George Randall & Co. offering their brilliant comedy gem, "Mr. Wise."

"Gilded Lies," the latest Selznick picture and the photodramatic attraction for the week, starring Eugene O'Brien and beautiful Martha Mansfield, is said to be one of the most absorbing dramas of modern financial greed ever written.

Mr. O'Brien plays the part of Keene McComb, a young explorer, who, while risking his life in the cause of science in the frozen North, hears that his fiancée, Hester Thorpe, has married a promoter of great wealth and questionable reputation. Returning to New York McComb is determined to be revenged. Knowing Martin Ward the promoter, he thinks this will be a simple matter, but when he finds that Hester has been forced into the marriage his hatred turns to sympathy. The marriage proves to be a ridiculous nightmare for the girl and the efforts of McComb in her behalf furnishes Mr. O'Brien with a role which gives him a splendid opportunity to display his skill as a master delineator of characterization.

Short film features and special orchestral numbers, including an overture Arabian tone poem by Diamond, entitled "Su-ex-za," complete the bill.

Began Stage Career When Mere Infant

"I was carried on the stage when I was two weeks old, and I have been 'carrying on' there ever since," says Shaun Glenville, the noted Irish comedian, whom the Messrs. Shubert have brought to this country to play the principal comedy role in "Phoebe of Quality Street," a musical version of Sir James M. Barrie's romantic comedy, "Quality Street," in which Maude Adams scored a triumph a few years ago.

"Phoebe of Quality Street" begins an engagement of one week at Pol's Theater tomorrow night. Mr. Glenville's father and mother were players. They appeared with Sir Henry Irving, Toole and other famous actor-managers. It was while they were touring Ireland as members of Charlie Sullivan's company playing "Arrah-na-Pogue" that Shaun was born. In looking about for a name for their child it was suggested that they select the name of the principal character, Shaun, in Boucicault's play. This they did, and Shaun it has been ever since.

Mr. Glenville was born in Dublin, the native city of his parents. When he began his stage career at the age of two weeks he was carried on by his mother, and he has since retained that cognomen. He takes great pride in the family name, because of its connection with the stage. His mother, Mary Glenville, was manager of the Abbey Theater, Dublin, famous as the home of the Irish players.

Mr. Glenville has achieved a notable record in Irish comedy roles. With a prestige that is firmly established in his own country, it was natural that London should beckon him. He decided to cast his fortunes in the English metropolis. At first he appeared in Christmas pantomimes, those elaborate extravaganzas that are built around a favorite nursery tale, reader, and Larry Harkins and Boys. Others include Reno, and Company in "Punchinello" and Gillespie and Lee. GRANDALL'S week of May 8th, will be devoted to "Habit."

Gloria Swanson Doesn't Buy Clothes for Her Movie Parts

No, I do not buy all the clothes I wear in the pictures I play in. Most actresses do, but to buy all the gowns Cecil de Mille's productions call for would mean having to be a millionaire. They are many changes in each picture, and hardly one of the gowns I wear as the wife of a very rich man costs less than a thousand.

I love to wear them—there are a few women who do not like to see themselves in gorgeous clothes; but there would be great drawbacks to having to buy them all. I think what I should resent most would be having to lend them out to another actress when the scenario called for sharing. Do you remember in "Why Change Your Wife?" Miss Daniels as a model had to wear the gown I wore later in the picture? If I had paid the many hundreds it cost, I think I should have been tempted to follow her around the studio during the scene, steering her away from possible grease spots or protruding nails. You know the feeling if you have ever lent another girl your favorite fan or something to go to a dance.

I said once that wearing extremely expensive gowns in pictures made me not content to buy clothes I could afford; to wear a gown costing a thousand dollars all day, and to change into one that cost a tenth of that was such a contrast it made me extravagant. I hoped that some day Mr. de Mille would have a picture where I should have to wear shabby clothes. The delightful change of wearing pretty clothes of my own would make me appreciate them all the more by comparison. Even if they had not cost several hundred dollars, I should have been glad where I begin by being a poor little girl. It is called "Something to Think About," and as we finished it a little while ago I suppose it will soon be shown. I am the daughter of the village blacksmith, so my clothes that suit the part are what I would make anyone content with a wardrobe full of the most ordinary dresses. But later the inevitable happens. Handsome gowns have to be worn as the wife of a rich artist, and the slight effect of the simple girl's attire is as nothing to the feeling of the beautiful silks and brocades of the wife. On the whole, I think I have decided that whether they make me discontented or not, I like wearing the gorgeous expensive gowns—as long as I do not have to pay for them.



GLORIA SWANSON.

Comedian Trains Baby Soldier

Al K. Hall, the featured comedian with "The Sporting Widows" at the Gayety Theater this week has been rejected so often by the military authorities that he shudders when he passes a recruiting office, or an examining station.

An intensive course of athletic exercise this summer failed to enable Hall to realize his military ambitions, but he has a consolation. It is that Al K. Hall, Jr., is today the best drilled five-year-old in the length and breadth of Brooklyn's thirteenth ward. Al K. and Al K. Jr., got out in the back yard of their Brooklyn home early every morning last summer and while the senior male star of the family went through regular army setting-up exercises, the junior member did his best to follow parental example. Hall said he did the exercise stunts to help put him in shape for service, but his last hopes went skyward when the news was gently slipped to him from his local board before leaving home this season that he would never make a soldier.

Lawrence Grossmith Comes of Theatrical Family

Lawrence Grossmith, who will appear in the leading role in "The Silver Fox," under the direction of William Faversham and Lee Shubert, which will be attraction at the Shubert-Belasco this week, comes from a very distinguished theatrical family. His brother, George, of the London Gaiety Company, is one of the swells of the London stage. His uncle, "Wee Wee," is one of the present light comedians of the stage. His father was a famous actor and author and his grandfather was almost equally eminent as an entertainer in his day.

While his grandfather, William Benjamin Grossmith, was known as "The Infant Roscius" and played Hamlet, King John and Macbeth at Drury Lane when only nine years old. Mr. Grossmith found your distinguished family an awful handicap to your career," Mr. Grossmith was asked.

LOOMING UP

NATIONAL-Laurette Taylor in "Teg o' My Heart," week of May 8.

LOEW'S PALACE—Elsie Ferguson, in "The Sign of the Cross," week of May 8.

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GAYETY "The Sporting Widows"

A particular treat in store for burlesque lovers will be realized in the entertainment offered by Jacobs & Jermom's famous "The Sporting Widows" company which makes its annual appearance at the Gayety Theater for the week commencing today.

While old in name, the organization is entirely new so far as the offering and its equipment is concerned. The offering is said to fairly bubble with novelties of a character that keeps audiences in a merry mood throughout. The burlesque is sparkling, and while it relates a story of sufficient importance to dignify itself as such, in reality it serves simply as a fabric for the introduction of many amusing incidents and situations and the rendition of a varied offering of musical selections, most of which are of the catchy, whistly kind. Al K. Hall, known as "the prince of comedians," is the chief instigator of fun, and is aided by Bob Startzman, a recent recruit from the ranks of vaudeville. Other members of the cast are June Le Veay, she of the matchless voice; Eugene Le Blanc and George West and the Rex Trio. Various and varied vaudeville specialties will punctuate the entire entertainment. The chorus, that important complement of all burlesque shows, numbers twenty dainty, attractive and agile young women, who shoulder no small portion of the entertainment and are seldom absent from the stage. Costuming and scenic effects of "The Sporting Widows" are said to be of a high order.

COSMOS "Gems of Musical Art"

"Gems of Musical Art," Louis Madama's singing and musical offering featuring the countess De Leonardi, a brilliant concert violinist, and eight exceptional voices will be the attraction at the Cosmos Theater this week. It is one of the most artistic musical features in higher vaudeville and beautifully staged and costumed. While the program presents the best music it does not soar beyond the enjoyment of the popular audience for which the act was specially constructed.

Other acts will include Prince and Bell in Jack Lait's funmaker, "A."

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"Yes," he replied. "It is always so. I was the last to go on the stage. My father, uncle and brother had all become famous before I took up acting. Like most actor-father mine was much opposed to my ambition to follow in his footsteps and he educated me to be a civil engineer. But when acting is in the blood it is bound to come out some day and I naturally drifted towards the stage, until at last I found myself on it."

Mr. Grossmith made two of his biggest hits in "Nobody Home" and "Love O'Mike" and last season appeared in "Too Many Husbands."

M.: Charles Mack, the Irish character artist and his company in "A Cheering Call," Edna May Foster and company in "The Surprise," a blend of song and comedy; Fisher and Hurst in "The Widow," the Pickfords, comedians in acrobatics, and Helen Miller a xylophone artist.

The added matinee feature will be the Harvard prize play "Mamma's Affair," featuring, in its screen version, Constance Talmadge. The comedy, a Christie, "Ready to Serve," will lead the news and other supplemental features at other performances.

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